

CHRONICLE AND COMMENT OF THE STAGE

New Plays This Week

MONDAY—At the Broadhurst Theatre Messrs. Lee and J. J. Shubert will present Rachel Crothers's new three-act comedy, "39 East." The cast is headed by Henry Hull and Constance Binney and includes Allison Skipworth, Lucia Moore, Gertrude Clemons, Victoria Sutherland and John Kirkpatrick. The play is a love story and tells the adventures of a young girl who comes from a far Western town to New York in search of fame. "39 East" refers to the address of a more or less fashionable boarding house. The three scenes are by Livingston Platt.

At the Forty-fourth Street Theatre Joseph Gaites will present "Take It From Me," a new musical comedy. The book is by Will B. Johnston, cartoonist of "The Evening World," and the music is by Will R. Anderson. The cast includes Vera Michelena, Alice Hills, Georgia Manatt, Jack McGowan, Helen Raftery, William Balfour, Harold Vizard and the Gardner Trio.

All of Moliere But His Laughter

By Ralph Block

There is no standard for romance; every one creates it and gives his own shapes to the empty forms of it out of his own mind. It is like music, which has as many meanings as there are minds and hearts to hear. Every man is D'Artagnan in his own image, every woman plays all the queens in her time. The playwright is no exception. He sees himself in the fine virtues of his most dashing hero. All the repartee he invents five minutes afterward, after the door has closed on him, he puts into his plays, along with the several splendid retorts he thought up at the bottom of the stairs.

The fact that this is the psychology of romance doesn't, however, throw down all the fences for dramatists who go to history for the background of their aspiration. An artist owes some obligation to fact, much as it is his inclination to avoid it. For a life that builds upon the stepping stones of its dead selves, it is just as immoral to libel and falsify the past as it is the present. Indeed, the present may often deserve attack, where the past by its many sittings—at least so we conventionally believe—has been rid of its chaff, and what fact remains comes fairly close to the truth.

Somewhere between them Mr. Moeller, who wrote "Moliere," and Mr. Miller, who produced it, have failed to consider that limitation. It is not easy to believe their disregard was intentional. It is much easier to believe it was a limitation of their imaginations and vision than by intention. In the composition of historical incident the dramatist has quite skillfully made a jointure which fits the hodge-podge of events that comes out of the life of dead genius. The additions to legend are entirely acceptable as episodes in career of the time. Mr. Miller wears quite the kind of mustache the great showman of the Grand Monarch's reign is disclosed with in the portraits. As surely there can be no cavil at what these collaborators have put into their play. But somewhere there is an impressive discrepancy; it is not so much what has been put in as what has been left out. After the length and breadth of Broadway's somewhat flashy pavements there is an urgency about the mere production of such a play on such a subject which predisposes you toward it, makes you agree even before the first curtain that you will be suited by it. It does not even need Mr. Miller's certain speech to make you turn gratefully toward a phenomenon that will blow out upon you a breath, however brief, of the grace and wit and elegance of a society that still had only to regard the decoration of life, never its dullness. This is romance in its commonest and yet finest sense, the strangeness of

another time, when adventure could be urged on by hot blood without the intervention at any moment of the monstrous discords of a machine-like age like the present. Here are to be wit and beauty and perfume and high adventure and fine comedy—nay, even wisdom. Surely this does not set too high a mark for the playwright and his actors to reach.

They do not make any splendid success of such a venture, nor do they deeply fail. As it is played out in its three settings, "Moliere" discloses a rewarding rhythm in its action—it has depths and values and pleasant shadings and a harmonious advance and retreat that is strange to the conventional contemporary stage. But all these watermarks of quality do no more than meet your expectation; they do not at any point overtop it.

For here expectedly ought to be something more than the gossamer tissue of elegant romance. It is considerably more the adventure of a great man's life which is to be played out, borrowing from the reality of those past days something of the tempo he set it in, and supplying in the recreation by art a part of the flavor and unique fragrance of this very special life of greatness.

It is here that the collaborators turn out their audiences empty of favor. It is unbelievable that the life of so splendid a figure in the lists of human commentary and laughter should become so insufferably heavy and sweetened as a person as Mr. Miller and Mr. Moeller would make him out. At the very moment "Moliere" was being played in the tone of sentimentality at the Liberty Theatre M. Copeau was doing the immortal laughter of the real Moliere at the Theatre du Vieux Colombier. The man who laughed out of court all the follies of France never once enters the stage of the Liberty Theatre. From first curtain to last he is a sirrupy, oversweetened, too-herc, even priggish, portrait of a man—a man who takes himself too seriously, instead of the genius who would not take the world seriously enough. Laughter, the laughter of a man who sees the comedy of life, is what Mr. Moeller and Mr. Miller have left out of their play.

The informal biographers of the time have agreed to endowing Moliere with delicacy in his private relations, with gentleness and kindness. All this Mr. Miller has not failed to catch and hold. But the temptation to overreach the measure was too much. His "Moliere" runs on from sentiment to sentimentality, until, even with all the elasticity that romance is allowed, the legitimate limitations are passed.

The romanticist may have little or no obligation to the facts. He owes every obligation to the spirit. The creators of "Moliere" assuredly have failed to pay theirs.

Roland Young

Only an interviewer hardened to suffering as this one is not would have stayed after seeing how acutely unhappy it made Roland Young to be interviewed. So, after five minutes with Roland Young in the dressing room of the 44th Street Theatre, where he is playing in "Luck in Pawn," the sight of the young man's suffering touched me with pity, and I left.

The results in personal information were meagre. They were, chiefly, that, having achieved a dazzling failure as a draughtsman in his father's architectural office, Young was faced with the Englishman's alternative of Australia or Canada, whereupon he bolted for London and joined the company of Arthur Boucherier.

Roland Young is still less than thirty, and has already achieved a list of unusually vivid impersonations. Fortunately, his fine eagerness and intelligence have not wasted their edge on dull plays. He came to this country in 1912 with the English company which brought "Hindle Wakes," that fresh and vigorous play of an English mill town girl who refused to indemnify a day of madness by a lifetime of expiation in marriage. Young played the part of the mill owner's son, who seduced the girl. If it is ever planned to manacle Young to his gift for comedy, some one should invoke the memory of his intense portrayal of the solid and sullen lout. A little later he appeared with Emanuel Reicher in "John Gabriel Borkman," playing the part of the old friend who is Borkman's link with the outside world, for a man on he strided

with the Washington Square Players at the Bandbox Theatre, and emerged again from the intellectual hinterland to play the young poet in "Good Gracious, Annabelle." His characterization had precisely the quality of sharp delicacy and charm the Clare Kummer play had—it established him in that combination of whimsicality and satire which is his individual mood.

This week saw the accomplishment of a tour de force when he galvanized into life the wraithlike hero of a more than ordinarily faded play, "Luck in Pawn." It is an achievement of Young's main strength—so much could be judged by how heavily the rest of the play thumped after him. Doubtless, every young actor of robust aspirations should have in his bag of tricks, for the emergency when fortune is at ebb, this extremely useful one of lifting himself by his own bootstraps.

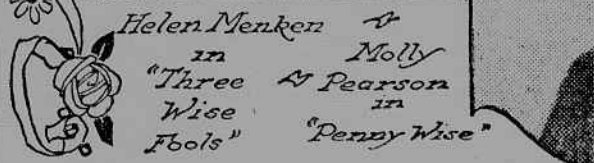
But one wonders how often Roland Young's unusually keen intelligence and subtle gifts of characterization would help him repeat this trick without flagging. It would not be fair to test his resistance by exposing it to a long series of stupid plays. The sleekness, glibness and insensitiveness of the average young actor is so largely the result of a long exposure at low resistance to the inanities of stage drawing rooms. Roland Young is the occasional fresh material that comes once so often to renew the theatre—if there are plays to make use of him.

When the sophists have decided whether the egg was created before the hen, or vice versa, they might turn their energies to deciding whether "type" actors breed type plays, or the reverse. It is not easily to be denied that the writing of plays was never more a matter of formula than now—and yet, curiously enough, the very people who rail loudly about the decadence of acting stand pat on all the old theatrical devices.



Elsie Bartlett
in
"Please Get Married"

Constance
Binney
and
Henry Hull
in
"39 East"



Helen Menken
in
"Three Wise Fools"



Vera Michelena
in
"Take It From Me"



Jane Gowl in "The Crowded Hour"

Vaudeville

PALACE—Marie Dressler's return to vaudeville after two years spent in war work and Jack Norworth in a new act are the principal features of the bill. Other features are Sheila Terry in a tabloid musical comedy, Toney and Norman in a skit, Lou Holtz, singing comedienne, and Winston's Water Lions.

ROYAL—Mme. Petrova is the headliner of a bill that includes Josie Heather, George Price, Henry Keane and company in Aaron Hoffman's sketch, Ward Bros., Belleclair Bros., the Gliding O'Mearas, Devine and Williams, Karl Emmy's Pets and the Royal News Pictorial.

ALHAMBRA—George White and his dancing quartet head the bill. Stuart Barnes in songs and monologues, Frances Nordstrom and William Pinkham in a sketch called "The Memory Book," the Mellette Sisters in songs and dances, Frank J. Arcath in a rural travesty and Frank Joyce and Flo Lewis in songs and dances are other features of the bill.

RIVERSIDE—An all-star bill with Bert Williams, Van and Schenck, Chilton-Ohrman, Lillian Shaw and the Ford Sisters in this week's special offering. The supporting bill will include Edmund Hayes and company in Arthur Hopkins's play "Moonshine," Henry Master and Jack Kraft in songs and dances, and Burns and Torrence in "The Awakening of the Toys."

COLONIAL—Five members of the 27th Division presenting a military play, "Intelligence," is the leading feature of the bill. Herman Timberg in "The Viol-Inn," Ethel Cochran and Neil Moore in a tabloid musical comedy, George Whiting and Sadie Burt, Felix Rush in "Crosby's Corners," Mignon in impersonations, Counte Peronne, barytone, and Ishikawa Bros., acrobats, complete the bill.

LOEWS AMERICAN—The Jarvis Footlight Revue is the principal vaudeville feature the first part of the week. J. Stuart Blackton's production "Life's Greatest Problem," with Mitchell Lewis, is the picture attraction. "Temptation," a musical comedy production, heads the bill the second part of the week. The picture feature is Alice Brady in "The World We Live In."

At the One-Week Houses

STANDARD—"A Tailor-Made Man," with Grant Mitchell, is this week's attraction.

SHUBERT RIVIERA—Bertha Kalich and the original cast of "The Riddle: Woman" comes here this week.

LOEWS SEVENTH AVENUE—Bayard Veiller's melodrama, "The Thirteenth Chair," will be presented here.

BRONX OPERA HOUSE—"Lombardi, Ltd., with Leo Carrillo and Grace Valentine, is this week's bill.

Brooklyn

MAJESTIC—"The Little Brother," with Walker Whiteside and Tyrone Power, comes here from its New York run.

MONTAUK—"Penrod" plays a return engagement.

"The Kiss Burglar" Moves

To Nora Bayes Theatre

"The Kiss Burglar," the musical romance, with Marie Carroll, Denman Mayley and Harry Clarke, moves to Nora Bayes's Theatre to-morrow evening. The engagement there, it is announced, is indefinite.

Bowery Burlesquers at

Columbia This Week

The Bowery Burlesquers, one of the oldest organizations in this class of entertainment, will be at the Columbia Theatre to-morrow afternoon with a new two-act burlesque called "The Health Hunters" and a long programme of vaudeville specialties.

Soldier Show in Full

Swing at the Century

The 27th Division musical success "Let's Beat It" opens its second week at the Century Theatre to-morrow night. It has been a big week for the soldier-actors.

To judge from "Let's Beat It" one would never know there had been a war. And the costumes and sets are devoid of even a suggestion of war. The show is downright pretty from the dresses to the "girls." It's hard to believe that even the cleverest make-up artist could beautify those eyes which for nine months were peering over parapets in France, but that feat has been accomplished.

Plans are now being formulated to take the show on the road at the completion of the three weeks' run in this city. If it is decided to take the troupe on tour the principal New York State cities probably will be made first.

Who's Who in Current Plays

E. Lyall Swete, who is playing the name part in Maeterlinck's "A Burgomaster of Belgium," at the Belmont Theatre, won his first fame at the Haymarket in London. At that theatre for nine years he was both actor and producer, first with Herbert Trench and later with Frederick Harrison. Of the plays brought out under his direction the most important was Maeterlinck's "The Bluebird." It was only after the play's long run at the Haymarket that Winthrop Ames was persuaded to give the play at the New Theatre, now the Century Theatre, in New York City.

Mr. Swete was brought to America by Morris Gest for the particular purpose of directing "Chu Chin Chow."

The call of the stage, however, was too strong for Mr. Swete to remain as a director. He joined Ethel Barrymore in "The Off Chance," playing the part only in New York. Since then he has appeared in "Belinda," in Barrie's "The

New World," as the uncle in "Helen With The High Hand," and finally this fall in "Freedom," the spectacular offering which opened the Century's present season. Not only did he play seven different and exacting roles in the spectacle, but he also directed the entire production.

When Miss Tessa Kosta, the little prima donna of the new Cohanized "Royal Vagabond," was five years old Sam Forrest, general stage director for Cohan & Harris, was an itinerant actor. Their paths then crossed for the first time. Forrest was playing a one-night engagement in Salt Lake City, but business was bad, for on that evening Miss Tessa Kosta, a local child wonder, had chosen to demonstrate—at an opposition theatre—her talents as a pianist. All Salt Lake City thronged to the Kosta child's support, and the next day the papers ran columns about the event, while scarcely a mention was made of Forrest's play.

In Chicago some years later, when Forrest had found his metier as a producer, Miss Tessa Kosta came again to his attention. She was now a profes-

sional dancer, and friendly Chicago critics hailed her as the coming Genée. Forrest, having seen her on the stage, agreed that they might be right.

Last season when "Chu Chin Chow" was in New York Miss Mary Ryan, who is Mrs. Sam Forrest, attended a performance and came home singing the praises of "that silver voiced little Tessa Kosta."

"But she's a dancer," protested Forrest. "Also I've heard her play!"

"You should hear her sing!" purred his wife. Which Forrest did.

Some weeks ago when the cast of "The Royal Vagabond" was being engaged and Miss Kosta presented herself at Mr. Forrest's managerial door for the ingenue role he remembered her varied accomplishments. "But this part requires an actress," he explained. "Your singing and dancing would be secondary."

"But I can act," said Miss Kosta sweetly. "Why, I have notices that!"

"Never mind," gasped Forrest. "I know a future Bernhard, and all that. No, don't show them to me. Just take along this part and report at rehearsal to-morrow morning. I'll believe you can do anything."

"And don't forget to get me another hundred of those anatomical charts, Moses."

"Yassah," acknowledged the colored

recipient of the reminder. Moses is valet to Johnny Duoley, the acrobatic comedian of "Listen Lester," at the Knickerbocker Theatre.

"Greatest thing in the world," he told the mystified bystanders.

"I take a lot of falls," he explained. "Now it is all very well to say that an acrobat doesn't hurt himself because he gets used to it. I've been doing acrobatics for years and get pretty well bruised up."

"There's where the charts come in, I receive. You don't understand? Listen Lester: After every performance I find out what new bruises I have received and make a record of them on the chart, with the date. I figure it takes a week for all the soreness to go out of the average bruise, and the chart helps me to remember where I am hurt. For instance, if I fall on my left ear and hurt it, the next time I want to fall on my ear I collapse on my right auricular organ. If I get 'em both bruised up, I gotta fall on some other part. I use a new chart every week and have adopted a 'carried forward' system for all unhealed bumps. Of course, it necessitates taking a weekly inventory of bumps, but wait until Mr. Cort sees my chart. How can he resist an impulse to give me a raise in salary when I show him the painful record of what I am doing for art?"

AMUSEMENTS			
EMPIRE Broadway and 40th St. Eves. 8:20. Mat. Wed. and Sat. 2:30. "BARRIE AT HIS BEST." Times. CHARLES FROMMAN presents WILLIAM GILLETTE "JULIETTE'S BEST COMEDY" DEAR BRUTUS MATINEES WEDNESDAY & SAT.			
LIBERTY "TRIUMPH" N. Y. SUN. HENRY MILLER BLANCHE BATES HOLBROOK BLINN ESTELLE WINWOOD a distinguished company in a play by Philip Moeller "MOLIERE"			
NEW YORK'S LEADING THEATRES AND SUCCESSES			
NEW AMSTERDAM Theatre, W. 42nd St. "The House Beautiful" Klav & Erlanger Mors Eves 8:15 Mat. Wed. Sat. 2:25 JOY PRODUCES LAUGHTER! THE GREATEST LAUGH PRODUCER OF THE SEASON IS Klav & Erlanger's THE VELVET LADY VICTOR HERBERT'S MOST DELIGHTFUL MUSIC DISTINCTIVE CAST PRETTIEST & SMARTEST GIRL CHORUS IN TOWN ZIGTED NEW AMSTERDAM THEATRE—TWO ENTIRELY DIFFERENT SHOWS AT 9:00 O'CLOCK REVUE MIDNIGHT FROLIC		THEATRE W. 42nd St. "The House Beautiful" Klav & Erlanger Mors Eves 8:15 Mat. Wed. Sat. 2:25 JOY PRODUCES LAUGHTER! THE GREATEST LAUGH PRODUCER OF THE SEASON IS Klav & Erlanger's THE VELVET LADY VICTOR HERBERT'S MOST DELIGHTFUL MUSIC DISTINCTIVE CAST PRETTIEST & SMARTEST GIRL CHORUS IN TOWN ZIGTED NEW AMSTERDAM THEATRE—TWO ENTIRELY DIFFERENT SHOWS AT 9:00 O'CLOCK REVUE MIDNIGHT FROLIC	
Belasco W. 44th St. Eves. 8:20. Mat. Thurs. & Sat. 2:30. 165 TO 172 TIMES DAVID BELASCO presents FRANCES STARR "TIGER! TIGER!"		Lyceum 40th St., nr. Broadway. Eves. 8:20. Mat. Thurs. & Sat. 2:30. 243 TO 250 TIMES DAVID BELASCO presents DADDIES	
COHAN & HARRIS Theatre Eves 8:15 Mat. Wed. & Sat. 2:15 Biggest Success Since The Merry Widow THE ROYAL VAGABOND A COHANIZED OPERA COMIQUE		GEORGE COHAN Theatre Eves 8:15 Mat. Wed. & Sat. 2:15 CLAW & ERLANGER Mors Eves 8:15 Mat. Wed. & Sat. 2:15 GEORGE COHAN'S Best American Comedy "A PRINCE THERE WAS" COHAN (himself) as the New Yorker THE LAUGHING HIT OF THE TOWN	
HENRY MILLER'S Theatre Eves 8:15 Mat. Wed. & Sat. 2:15 CLAW & ERLANGER Mors Eves 8:15 Mat. Wed. & Sat. 2:15 COHAN & HARRIS present MRS. FISKE in a comedy of moonshine, madness and make believe "Miss Nelly of No Orleans" by LAWRENCE EYRE under the direction of Harrison Gray Fiske		LONGACRE W. 40th St. near Broadway Eves 8:15 Mat. Wed. & Sat. 2:15 THE MOST FASCINATING MYSTERY PLAY EVER WRITTEN THREE FACES EAST by ANTHONY PAUL KELLY WITH EMMETT CORRIGAN & VIOLET HEMING	
AMUSEMENTS			
MAT. DAILY AT 2 25c, 50c, 75c 2,000 CHOICE SEATS, 50c. Except Saturday and Holidays. B-F KEITH'S PALACE BROADWAY AND 47th STREET TWO BIG CONCERTS SUNDAY, 2 & 5 P. M. Beginning MONDAY, MARCH 31. A Great-Hearted Comedienne—Queen of Humor The Idol of Our Soldiers, Whom She Left the Blues to Entertain. MARIE DRESSLER In a New Act Filled with Song, Comedy and Her Own Delightful Brand of Humor and Tragedy. Marie Dressler Has Been a Prolific War Worker from Coast to Coast, Giving Benefits and Entertainments, Selling Liberty Bonds and Collecting Millions for Every Great Relief Fund. SHEILA TERRY & CO. A Musical Romance in Three Scenes, with Ben Bard and Gattison Jones. FRANKLYN ARDELL & CO. Extra Added Feature In an Up-to-the-Minute Comedy Playlet, "The Wife Saver." JIM—TONEY & NORMAN—Ann In "You Know What I Mean." WINSTON'S WATER LIONS and Diving Nymphs. PHINA & CO. Dancers and Songs. LOU HOLTZ Father Hoy's Boy FOUR ROEDERS Our Jolliest Juvenile and Most Original Humoralist. JACK NORWORTH In a New Act, Using His Own Intimable Material and Putting It Over the Footlights and Breaking the Hindenburg Line of the Giggles.			
AMUSEMENTS			
THEATRE W. 42nd St. "The House Beautiful" Klav & Erlanger Mors Eves 8:15 Mat. Wed. Sat. 2:25 JOY PRODUCES LAUGHTER! THE GREATEST LAUGH PRODUCER OF THE SEASON IS Klav & Erlanger's THE VELVET LADY VICTOR HERBERT'S MOST DELIGHTFUL MUSIC DISTINCTIVE CAST PRETTIEST & SMARTEST GIRL CHORUS IN TOWN ZIGTED NEW AMSTERDAM THEATRE—TWO ENTIRELY DIFFERENT SHOWS AT 9:00 O'CLOCK REVUE MIDNIGHT FROLIC			
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